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A Tribute to the Music of George Gershwin

Lehigh University Music Department

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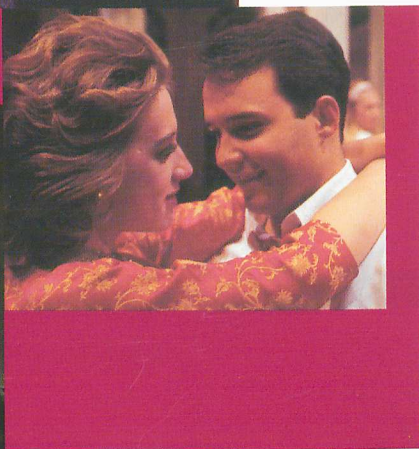
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*Lehigh University Music Department
presents*

*A Tribute to the music of
George Gershwin*

featuring Blue Note recording artist

BOB DOROUGH

Weinstock Artist in Residence

and the

**LEHIGH VALLEY
JAZZ REPERTORY ORCHESTRA**

Bill Warfield, *director*

**Thursday, April 13, 2000
8:00 PM**

**Baker Hall
Zoellner Arts Center**

*This performance is supported in part by
First Union, the 1999-2000 presenting sponsor
of the Zoellner Arts Center.*

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We hope you will take advantage of all of the facilities, including Baker Hall, the Diamond and Black Box Theaters, as well as the Art Galleries and the Museum Shop. There are restrooms on every floor and concession stands in the two lobbies. For all ticket information,

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PROGRAM

Tonight's program will be chosen from the following selections:

Nice Work if You Can Get it	George and Ira Gershwin <i>arr. Warfield</i>
They Can't Take That Away from Me	George and Ira Gershwin <i>arr. Warfield</i>
Our Love is Here to Stay	George and Ira Gershwin <i>arr. Hull</i>
I Got Plenty o' Nuttin'	George and Ira Gershwin with Dubose Heyward <i>arr. Alexiev</i>
They All Laughed	George and Ira Gershwin <i>arr. Sessions</i>
Let's Call the Whole Thing Off	George and Ira Gershwin <i>arr. Sessions</i>
Shall We Dance	George and Ira Gershwin <i>arr. Warfield</i>
Slap that Bass	George and Ira Gershwin <i>arr. Alexiev</i>
My One and Only	George and Ira Gershwin <i>arr. Dorough</i>
But Not for Me	George and Ira Gershwin
A Foggy Day	George and Ira Gershwin
Blah, Blah, Blah	George and Ira Gershwin
Summertime	George and Ira Gershwin with Dubose Heyward

GEORGE GERSHWIN

One of the true giants of American music, George Gershwin combined exceptional songcraft with a keen interest in both the new jazz and European experimental scenes, and in the process forever changed the way songs are written and performed. Gershwin brought sophisticated song structures to the dozens of great standards he wrote with his brother Ira - "They Can't Take That Away From Me," "I Got Rhythm," and "Someone to Watch Over Me" are among his many classics. His depression-era political satire, "Of Thee I Sing," won the first Pulitzer Prize for a musical entry. He dazzled audiences with his longer pieces, "Rhapsody in Blue" and "An American in Paris," as well as with his tenacious playing. He wrote what may be the only great American opera, "Porgy and Bess." The fact that he did all this in a mad rush is all the more impressive, as the young composer died of a brain tumor in 1937.

BOB DOROUGH

Bob Dorough, born in Arkansas and "raised" in Texas, immediately fell in love with music upon joining the Plainview Texas High School Band. The talented Band Master who "drafted" young Robert soon had him playing clarinet, arranging and composing for the sixty-piece band, and conducting the Junior High Band. After three semesters as a Band Major at nearby Texas Tech, Robert was indeed drafted by Uncle Sam and served almost three years in a Special Services Army Band Unit, gaining much professional experience as arranger, clarinetist, saxophonist, pianist and entertainer (1943-5).

After earning a Bachelor of Music degree (composition major, piano minor) in 1949 at The North Texas State Teacher's College, now North Texas University, he made a bee-line for New York City where he took classes at Columbia University and immersed himself in the volatile jazz scene then taking place there.

In 1952, he turned his back on the academic scene to devote himself to jazz performance, specializing in piano/vocals and writing songs to feature his unique style, making a living as well as he could, sometimes as an accompanist or as a sideman in some band or other, always with his main goal in mind. He has indeed recorded a number of albums, LPs, CDs, etc. as band leader, pianist and singer.

He served as musical director for Sugar Ray Robinson while the boxer was in show business (1952-4). During this period, he shared the stage with such giants as Louis Armstrong, Earl Hines and Count Basie, ending up in Paris where he worked as a singing pianist for five months in the Mars Club, developing his style and repertoire and leading to his first recording as a leader (1956) for the Bethlehem label DEVIL MAY CARE.

It seems, however, that Bob Dorough was destined to be an educator and thus an academician. In 1971 he received a commission to "set the multiplication tables to music." His very provocative results led to a small industry: the beginning of ABC-TV's *Schoolhouse Rock*, Saturday morning cartoons that entertained and instructed unsuspecting children during the years 1973-1985. The impact of this media exposure was unpredictably immense. The subjects of grammar, history and science were added in the ensuing years and when the program resumed in 1992, a fifth subject, finances, was produced. As overall director of audio recordings, Mr. Dorough had soon recorded some fifty of these three-minute educational cartoons, winning Emmys, Grammys, and (best of all) the undying gratitude of thousands of Generation Xers, who recognize his

voice today, even when he sings one of his "hip", obscure jazz songs. Furthering this academic trend, he now serves as a professor in the music department at the East Stroudsburg University in East Stroudsburg, PA. He appears tonight as a Weinstock Artist in Residence.

BILL WARFIELD

Bill Warfield has energized audiences, students, performers and writers for more than two decades. He is recognized as a dynamic and innovative artist, clinician and educator. Warfield received his M.M. in Jazz Commercial Trumpet from the Manhattan School of Music, where he won the William H. Borden Award for Outstanding Accomplishment in Jazz/Commercial Music the Carmine Caruso Award for Outstanding Musicality and Trumpet Performance, and the Maynard Ferguson Scholarship. He participated in the BMI Jazz Composers Workshop, directed by Bob Brookmeyer and Manny Albam.

The Bill Warfield Big Band was featured at Birdland in New York as part of the Apple Band Cavalcade in 1996 and 1997. The band's first release *New York City Jazz* (Interplay Records, 1990) received critical acclaim from such notables as Leonard Feather, Chuck Berg, Syd Levin, John Wilson and Tom Conrad of CD Review Magazine. Warfield's second album, released in 1994, *The City Never Sleeps* (Seabreeze Records, 1994), was hailed by Kim Richmond in Jazz Player Magazine. A year later, Warfield co-produced the album *Nomad* with Dave Stryker. The Bill Warfield Big Band was featured at the IAJE Convention in 1994 and 1998 and at the NYC Brass Conference in 1991, 1995, 1997, 1998 and 1999.

The government of Spain commissioned Warfield to arrange and produce *Hollywood Jazz*, a musical review for the 1992 Olympic year, and the Berlin Radio Orchestra commissioned two works for big band. He has been commissioned by the U.S. Air Force Airmen of Note, and has appeared with the United States Navy Commodores as a clinician. Warfield has performed with The American Jazz Orchestra under the direction of John Lewis, as well as Ornette Coleman, Dave Liebman, Mel Lewis, Paul Anka, Mel Torme, Randy Brecker, David Sanborn, Sonny Stitt, Sheila Jordan, Lester Bowie and Lew Soloff. He was the NBC staff musician for the 1995 VIDA awards and has been an orchestrator for Eddie Palmieri and Lester Bowie. Early in his career, Warfield was a performer and contributing writer for the Bill Kirchner Nonet on Seabreeze Records. He was the director of the jazz ensemble at The Brooklyn Conservatory of Music at the City University of New York, Director of Jazz Studies at The Dalton School in New York, and assistant professor of jazz trumpet at the University of North Florida. Presently, he is on the advisory board of the Baltimore Jazz Orchestra, where he plays lead trumpet.

In addition to his professional career as an international performer, recording artist, band leader and producer, Warfield is currently an assistant professor of music at Lehigh University. He is the president and musical director of the Lehigh Valley Jazz Repertory Orchestra.

ACKNOWLEDEMENT

This concert is a presentation of the Lehigh University Music Department. Our thanks go out to them for their vision and commitment to creative programming.

-Bill Warfield

PERSONNEL

featuring Blue Note recording artist

BOB DOROUGH , *piano and vocals*

Weinstock Artist in Residence

and the

LEHIGH VALLEY JAZZ REPERTORY ORCHESTRA

Bill Warfield, *trumpet and musical director*

John Eckert	<i>trumpet</i>
Dan Block	<i>saxophone</i>
Mike Karn	<i>saxophone</i>
Chris Karlic	<i>saxophone</i>
Mike Christiansen	<i>trombone</i>
Tom Guarna	<i>guitar</i>
Tim Harrison	<i>piano and synthesizer</i>
Mike Richmond	<i>bass</i>
Grisha Alexiev	<i>drums</i>

The Lehigh Valley Jazz Repertory Orchestra is a non-profit organization composed of professional musicians dedicated to the re-creation of classic jazz performances as well as the creation of new works for jazz orchestra. Founded in August 1997 by musical director Bill Warfield, the group made its debut concert in the inaugural season of the Zoellner Arts Center at Lehigh University. The first concert, "Le Jazz Hot," with guest artist Dave Liebman, took place in October 1997 here in Baker Hall. Since then, they have performed two re-creations of Miles Davis recording sessions, plus tributes to Duke Ellington, Benny Goodman and Stan Kenton. In July 2000, Warfield and Liebman will reprise "Le Jazz Hot" with the Paris Conservatory Jazz Orchestra.

UPCOMING JAZZ EVENT

A Joint Student Recital featuring

Mary Butow, voice - Senior Recital

David Hull, trumpet - Junior Recital

Sunday, May 7, 2000

7:00 PM

Baker Hall of the Zoellner Arts Center

Friends of the Zoellner Arts Center

1999-2000 Season

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